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EDWARD ROYCE presents  
**Orange Blossoms**

A COMEDY WITH MUSIC  
IN THREE ACTS

Book by  
**Fred de Gresac**  
Music by  
**Victor Herbert**  
Lyrics by  
**B. G. de Sylva**



**FULTON  
THEATRE**

**HARMS**  
NEW YORK

MADE IN U.S.A.



# FULTON THEATRE

EDWARD ROYCE

*Presents*

## ORANGE BLOSSOMS

*A Comedy With Music In Three Acts*

Book by

FRED de GRESAC

Lyrics by

B. G. de SYLVA

Music by

VICTOR HERBERT

PRICE, TWO DOLLARS AND FIFTY CENTS

New York

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# Cast of Characters

KITTY .....	Miss Edith Day
HELENE DE VASQUEZ .....	Phyllis Le Grand
BARON ROGER BELMONT .....	Mr. Robert Michaelis
LAWYER BRASSAC .....	Mr. Pat Somerset
TILLIE .....	Miss Queenie Smith
NINETTA .....	Miss Nancy Welford
AUGUSTE .....	Mr. Robert Fischer
JIMMY FLYNN .....	Mr. Hal Skelley
OCTAVE .....	Mr. Maurice Darcy

## BRASSAC'S CLIENTS

CECILIA MALBA .....	Miss Evelyn Darville
CHRISTIANE DE MIRANDOL .....	Miss Alta King
JULIE BRESIL .....	Miss Dagmar Oakland
YOLANDE DU PONT .....	Miss Emily Drange
PAULETTE DE TREVORS .....	Miss Fay Evelyn
SIMONE CARRICK .....	Miss Diana Stegman
REGINA MARNAC .....	Miss Eden Gray
VALENINE VENDOME .....	Miss Vera de Wolfe

## GENTLEMEN IN THE CASE

MR. THOMAS FITZPATRICK .....	Mr. Abner Barnardt
MR. FRANK CURRAN .....	Mr. Jack Whiting
MR. OLIVER STEWART .....	Mr. Gayle Mays
MR. DENNY MURRAY .....	Mr. Clinton Merrill

## DANCERS

MISS QUEENIE SMITH  
MISS NANCY WELFORD  
MISS ELVA POMFRET  
MISS MARY LUCAS

Orchestra under the direction of

MR. GUS SALZER

Scenery specially designed by

NORMAN BEL GEDDES

Act I. Lawyer's Office, Paris

Act II. Kitty's villa at Cannes

Act III. Garden of Kitty's villa at Cannes

Costumes specially designed and executed in Paris, by

PAUL POIRET

Produced under the direction of

EDWARD ROYCE



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# Introduction Act I

(Ensemble)

Words by  
B. G. DE SYLVA

VICTOR HERBERT

*Allegro*

(SIMONE)

(CHRISTIANE)

me! Dear me! Now where can Brass-ac be? I

(Enter Paulette) (SIMONE)

hope he doesn't see that crea-ture there a-head of me. Paul -

(CHRISTIANE) (PAULETTE)

-ette! Paul - ette! Why, have-n't you two met? Dear Chri-ti-ane de

(CHRIS)

Mir-an-dol and Si-mone Gar-rick, pet My dear, it's queer that

(PAULETTE)

you are call-ing here; If you would know my mis-sion, I will

(CHRIS) (SIMONE)

glad-ly make it clear: Yes, tell us dear, We'd love to

*8va.....*

*sf* *sf*

(PAULETTE) Tempo di Valse (moderato)

hear! Dear Brass-ac de - fends me 'Cause my hus-band

*8....*  
*mf*  
*poco rit.*

(SIMONE)

sends me Such small al - i - mo - ny that I can't ex - ist! My

hus-band, I had one; My tale's such a sad one, I'd weep if I

told it (*sniff?*) so I must de - sist. My hus-band's un - rul - y, But

(CHRIS)  
*rit.* *a tempo* (Enter Julie)

(PAULETTE)  
look here is Jul - ie! Why, Jul - ie! pray tell us what brings you in

(JULIE) *meno*  
camp. My hon - or has forced me, My George would di -

*meno*

*poco accel*

- vorce me. Im - a - gine it, darl - ing! he says I'm a

*poco accel*

(OTHERS)

vamp! Im - a - gine him say - ing that Jul - iès a

Tempo I  
(Enter Brassac, Yolande & Cecelia) (All)

(CHRIS)

vamp! He's here! He's here! Thank

Tempo I *f*

(SIMONE) (CECELIA) (YORLANDE)(CHRIS) (SIMONE)(BRASSAC)

God! He's here at last! I'm first! Not she! Take me! No me! Dear

la-dies, not so fast! Be calm, be calm! Be calm I beg of

you! Just bear in mind that in the past I've al-ways pulled you

*meno* *piu rit*  
through I han-dle you with gloves And straighten out your loves: I'm the  
*meno p* *poco rit*

*a tempo*  
mod-ern Knight Who can set you right And can  
*a tempo* *sf*

mend your brok - en hearts, With my le - gal lance

(And a big ad - vance!) I will al - ways take - your

parts, 'Though my fees are high, Don't you

think that I have been un - der paid, - con - fess? Oh

*GIRLS*



*ff* (BRASSAC)

Yes! I'm a mod-ern knight — One who fights the fight —

*f* *mf*

Of the dam-sel in dis-tress! Re -

*sf* *sf*

(GIRLS)

-mem-ber, now, no fa-vor-ites, you all must wait your turn! No

*ff* (GIRLS)

fa-vor-ites? No fa-vor-ites? We all must wait our turn, He's the

*ff* *sf* *ff*

dash-ing Knight who can set us right And can

mend our brok - en hearts — With his le - gal lance

(And a big ad - vance,) He will al - ways take — our

parts — Though his fees are high, What a

(BRASSAC) Oh,  
 lot they buy! He is un-der - paid,— we guess,—

*ff*

Yes!  
 He's a mod-ern Knight,— One who fights the fight—

*ff*

Of the dam-sel in dis-tress! He's the

*ff*

(CECILIA)  
 -tress! Wont you take me first?

*p*

For re-venge I thirst Since my love de -

sert - ed me. Through his fic-kle choice,

I have lost my voice, And I once could hit high "C"!

(BRASSAC)  
— We will sue the beast Mil - lion francs, at least;

score

There's no wor - ry on — that

(CECILIA)

Rap-ture un-al - loyed!! — I'm so o - ver - joyed, —

*rit.* *a tempo*

I can hit high "C" once more!

*animato* *(both exult!)*

*ff* *rit.* *a tempo* *ff*

*poco pesante* *ff* *ff* *ff* *ff* *ff* *ff* *Fine*

16  
This Time It's Love  
(Roger)

Words by  
B. G. DE SYLVA

VICTOR HERBERT

*Moderato* *a tempo*

VOICE

Piano

*poco rit.* *a tempo*

It's true that I'm sus-cept-i-ble to

lad-ies, It's true that I've a weak-ness for their

charms; I have al-ways found it sim-ple To suc-

-cumb to just a dim-ple, Or an an-kle or a love-ly pair of

arms: ————— But now my mad philan-der-ing is o-ver; Those

maids of just one charm have left my mind; For my

new love's a com-plete thing, I have found the on-ly sweet thing Who has

*rit.* all the oth-er charm-er's charms com-bined: ————— Though I've *a tempo*

*rit.* *a tempo*

## Refrain

al - ways played a - bout I can say, with - out a doubt:

This time it's love! For the

thump - ing of my heart Seemed to whis - per from the start:

"This time it's love!" She has



made this wear - y world a fair - y - land, And the

skies are blue a bove! I have

felt this way be - fore In my small af - fairs of yore But

this time it's love!

# A Kiss In The Dark<sup>20</sup>

Solo  
(Kitty)

Words by  
B. G. DE SYLVA

VICTOR HERBERT

*Tempo di Valse* *a tempo*

VOICE

I re - call the  
That was love in

Piano

*accel* *rit.* *a tempo*

*p*

mad de - light Of a love - ly  
all its pow'r; Yet to - day it

dance, \_\_\_\_\_ And a stroll in - to a  
seems \_\_\_\_\_ Like a sweet but fleet - ing

night Tremb - ling with ro - mance.  
hour In the land of dreams.

There he told me of my charms  
There we parted in the dawn

The first system of the musical score, featuring a vocal line and piano accompaniment in D major. The vocal line consists of eighth and quarter notes. The piano accompaniment includes chords and moving lines in both hands.

How could I resist?  
He had played a part;

The second system of the musical score. The vocal line continues with the lyrics. The piano accompaniment features a more active bass line with eighth notes and chords.

Sudden - ly with - in his arms  
But the mem - 'ry lingered on

The third system of the musical score. The vocal line has a slight pause before 'Sudden'. The piano accompaniment continues with harmonic support.

*rit.*  
I was held — and kissed! Oh, that  
In my tremb - ling heart. Oh, that

The fourth system of the musical score, concluding the page. It includes a *rit.* (ritardando) marking above the vocal line. The piano accompaniment features sustained chords and a final cadence.

Refrain *A little slower*  
*a tempo*

Kiss in the dark Was to

him just a lark, But to

me 'twas a thrill su

-preme! Just

First system of the musical score. The vocal line (treble clef) has a key signature of two sharps (F# and C#) and a 4/4 time signature. The lyrics are "kiss in the dark But it". The piano accompaniment (grand staff) features a steady eighth-note bass line in the left hand and chords in the right hand.

Second system of the musical score. The vocal line continues with the lyrics "kin - dled the spark, The a -". The piano accompaniment continues with similar harmonic support.

Third system of the musical score. The vocal line continues with the lyrics "- wak - 'ning of love's young". The piano accompaniment continues with similar harmonic support.

Fourth system of the musical score. The vocal line ends with the word "dream!". The piano accompaniment features a *molto rit.* (molto ritardando) marking and concludes with a double bar line. There are some additional markings at the bottom right, including "200." and a small floral symbol.

## New York Is The Same Old Place

(Duet)

Words by  
B. G. DE SYLVA

(Jimmie and Tillie)

VICTOR HERBERT

Tempo di Marcia

*p* (TILLIE)

VOICE *p* Ev - 'ry now and then I get the

Piano *f* *sfz* *p*

(JIMMIE) blues For old New York? (TILLIE) Yes, old New York!

(JIMMIE) And I'm dy - ing for a bit of news (TILLIE) There's noth - ing new I'm

(JIMMIE) on to you — So dish the dirt and mind you do it well! There

real - ly is - n't a - ny - thing to tell. New -

York is the same old place! New -  
 York is the same old place! New -  
 York is the same old place! New -

York goes the same old pace! Do the  
 York goes the same old pace! Do the  
 York goes the same old pace! Do the

rubes still gaze in an awed way ev - 'ry  
 Van - der - bilts and the As - tors seek their  
 "sub" guards swear at the Yok - els That they

(JIMMIE)

night At the light On Broad - way? Yes, Yaps o - ver run the  
bliss With the Swiss Rid - ing mas - ters? The girls with their looks and  
press in "ex - press-es" and "lo - cals?" The sub - way's the same dis -

place But I call the town an ace! \_\_\_\_\_ The  
grace Still help make the town an ace! \_\_\_\_\_ The  
- grace But I call the town an ace! \_\_\_\_\_ The

dram-a still is on the wane, as you, per - haps, have read Where  
la - dies bound for Eur - ope are a mod - est lot, my dear Be -  
traf - fic jam is e - ven worse as prob - a - bly you've heard. If



Shake-speare used to be the class the Hop-woods rule in- stead, And  
 - fore they leave they cross their knees and sit up on the pier, (ILLIE) And  
 you're at for - ty - sev - enth street I swear it, on my word! They

(BOTH)

act - res - es are judged by how they look be - neath a bed. New  
 have their pic - tures tak - en with their dress - es up to here. New  
 make you go through Yonk - ers on your way to For - ty third! New

1 (JIMMIE) 2

York is the same old place! New place! \_\_\_\_\_  
 York is the same old place! New place! \_\_\_\_\_  
 York is the same old place! New place! \_\_\_\_\_

*ff*

28  
Then Comes The Dawning

Duet

(Roger and Helene)

Words by  
B. G. DESYLVA

VICTOR HERBERT

*Andante appassionato*  
*poco accel*

Piano

*mf* *rit.*

*con passione*

Roger) These days are try - ing, but they can nev - er last,

*p a tempo*

Wor - ry will soon be bur - ied in the past,

So, though we know it is hard for us to bear,

Brave - ly we'll face this night-time of des-pair. Then comes the

*rit.* *piu rit.*

dawn - ing of morn - ing so splen - did: That fair to -

*a tempo*

- mor - row when sor - row is end - ed. The dark-est

*8va*

hour must come and go Be - fore the

*8va* *p*

dawn be - gins to glow, and so: Al-though our

*Sra*

troub - les seem doub - le in gray light, They dis - ap -

-pear in the clear sun-ny day - light. The ver - y

*Sra*

*allargando*

dark-est hour must pass a - long Then comes the

*Sra*

*f* *p*

*rit*

dawn - ing; and Life is like a song

*scd*

*rit*

*con passione*

(Helene) How can I wait for the time when we'll be wed?

*a tempo*

Oh, how I crave those hap - py days a - head!

Still I for - get that it's quite as hard for you,

*Hel.* *rit.*  
So, I'll be calm, dear, till the night is through. Then comes the

*Rog.*

*Hel.*  
dawn - ing of morn - ing so splen - did: That fair to -

*Rog.*

*a tempo* *3* *3* *3*

*Hel.*  
-mor - row when sor - row is end - ed. The dark-est

*Rog.*

*Sva.....* *3* *3* *3*

The musical score is written for voice and piano. It consists of three systems of music. Each system has a vocal line (Hel.) and a piano accompaniment (Rog.). The key signature is B-flat major (two flats). The first system shows the vocal line with a 'rit.' (ritardando) marking and the piano accompaniment with a 'rit.' marking. The second system shows the vocal line with a 'rit.' marking and the piano accompaniment with a 'rit.' marking. The third system shows the vocal line with a 'rit.' marking and the piano accompaniment with a 'rit.' marking. The piano accompaniment features a recurring triplet pattern in the left hand, marked 'a tempo' and '3'. The right hand of the piano accompaniment features a triplet pattern in the right hand, marked '3'. The score ends with a 'Sva.....' (Sforzando) marking.

*Hel.*  
hour must come — and go — Be - fore the

*Reg.*  
(know it has to go)

*Sva.*

*Hel.*  
dawn be - gins to glow, and so: Al - though our

*Reg.*

*Hel.*  
troub - les seem doub - le in gray light They dis - ap -

*Reg.*

*Hel.*  
-pear in the clear sun-ny day - light. The ver-y

*Reg.*

*Sva.....*

*Hel.*  
dark - est hour must pass a - long — Then comes the

*Reg.*

*Sva.....*

*p*

*Hel. rit.*  
dawn - ing, and life is like a song!

*Reg.*

*rit.* *Sva.....*



35  
I Can't Argue With You  
Quartet

Lyric by  
B. G. DE SYLVA

(Helene, Roger, Brassac and Cecelia)

VICTOR HERBERT

*Allegretto grazioso*

Piano

The musical score is written for a quartet, with vocal parts for Helene and Roger, and piano accompaniment. The key signature is one sharp (F#), and the time signature is 4/4. The tempo is marked 'Allegretto grazioso'. The piano part begins with a *mf* dynamic. The vocal parts enter with the lyrics: 'You're won - der - ful! You're beau - ti - ful! Think so? I do! You're heav - en - ly You're mar - vel - ous! Stop, now! It's true! Your style is tre -'. The piano accompaniment provides harmonic support with chords and moving lines in both hands.

(HELENE) (ROGER) (HELENE) (ROGER)

You're won - der - ful! You're beau - ti - ful! Think so? I

(HELENE)

do! You're heav - en - ly You're mar - vel - ous!

(ROGER) (HELENE) (ROGER)

Stop, now! It's true! Your style is tre -

(HELENE)

-men - dous! Your beau - ty is quite stu - pen - dous! Well, darl - ing, I

(BRASSAC)

can't ar - gue with you! ——— Hel - lo! Hel - lo! Hel -

(CECELIA) (*Spoken*)

-lo! Hel - lo! Hel - lo! It's Mon - sieur Bras - sac. Oh!

(BRASSAC)

(CECELIA)

I have dread - ful news for you. What's it all a - bout?

(BRASSAC)

I have looked the law-books through, You could nev - er win

The first system of the musical score for 'I Can't Argue'. It features a vocal line in treble clef and a piano accompaniment in grand staff (treble and bass clefs). The key signature is one sharp (F#). The lyrics are 'I have looked the law-books through, You could nev - er win'. The piano part includes various chords and a melodic line in the right hand.

out. Brok - en voic - es have no place

The second system of the musical score. The vocal line continues with the lyrics 'out. Brok - en voic - es have no place'. The piano accompaniment continues with similar harmonic support.

In a court of law; You'd have had a

The third system of the musical score. The vocal line has the lyrics 'In a court of law; You'd have had a'. The piano part features a more active melodic line in the right hand, marked with a forte (*f*) dynamic.

bet - ter case If he'd brok - en your jaw.

The fourth system of the musical score. The vocal line concludes with the lyrics 'bet - ter case If he'd brok - en your jaw.'. The piano accompaniment provides a final harmonic resolution.

(HELENE) (ROGER) (HELENE) (ROGER)

You're won - der - ful! You're beau - ti - ful! Think so? I

(CECELIA)

All is lost! Oh, what shall I

(HELENE)

do! You're heav - en - ly You're mar - vel - ous

(BRASSAC) (CECELIA)

do? I've a plan for you. Oh, thank good - ness!

(ROGER) (HELENE) (ROGER)

Stop now! It's true! Your style - is tre -

(BRASSAC) (CECELIA)

Hope springs a - new! I've a man for you. Whose the

-men - dous! (BRASSAC) Your beau - ty is quite stu - pen - dous! (CECELIA) (BRASSAC)

man? You will meet him here. What's the plan? Just leave us,

(HELENE) Well, darl - ing, I can't ar - gue with (CECELIA)

As you say I'll

you! do, Oh how won - der - ful you are!

40  
In Hennequeville

(Kitty)

Words by  
B. G. DE SYLVA

VICTOR HERBERT

Moderato

VOICE

1. There's a maid - en named Ka -  
tin - a had a  
ball that they at -

Piano

*p*

- tin - a In the town of Henne - que - ville; And she  
cous - in That she vis - it - ed while there, And the  
- tend - ed, To Par - is - ians, was quite tame; But Ka -

one day went to Par - is though she went a - gainst her  
cous - in planned to take her to a ver - y grand af -  
- tin - a saw them dance like this, like that, and blushed for

will. There she met a dash - ing chap - pie And he  
- fair. But the dress she gave Ka - tin - a Was so  
shame. For their cheeks were close to - geth - er, They en -

act - ed as her guide Till he said, "Let's have a  
short and cut so low That this mor - al up - right  
- joyed it, too, it seemed; So when fin - 'lly some man

*poco rit.* kiss, dear," And this spot - less maid re - plied: — *a tempo*  
maid - en took one look and cried: "Oh no! — "You  
said, "Let's dance" Ka - tin - a fair - ly screamed: *a tempo*

may do that in Par-is But not in in-no-cent

Henne-que-ville; Such con-duct would em-bar-rass A

*slower*  
maid who nev-er has had a thrill! In love-ly, ru-ral  
*rit.*

*piu rit.* *a tempo*  
Henne-que-ville, Oh, this is — our life in — old Henne-que-ville: In  
*piu rit.* *a tempo*



bed at six, And up at four, And wat - er the chicks, And

sweep the floor, And go to mass, And say our prayers, And

cut the grass, And cur - ry the mares, And sit and knit, Or

do a chore, And gos - sip a bit, And pray some more, And

try to be Like Ma and Pa Et - ce - te - ra! Et -

*rit.* ce - te - ra! *a tempo* Ah you may be loose in Par - is but

not in Henne - que - ville! *f* No! No! No! No! — But

not in Henne - que - ville! *p* *D.S.* -ville!

1-2-3 Verses *p* *D.S.* last time To dance.

2. Now Ka-  
3. Now the

DANCE  
Moderato

45

The musical score is written for piano and treble clef. It is in 2/4 time and the key of D major (indicated by two sharps). The tempo is marked 'Moderato'. The score consists of five systems of music. The first system begins with a forte (*f*) dynamic and a piano (*p*) marking. The music features various rhythmic patterns, including eighth and sixteenth notes, and rests. The final system includes first and second endings, a forte (*f*) dynamic, and a 'Fine' marking.

-46-  
Finale Act I  
A Kiss In The Dark (Reprise)  
(Kitty)

Words by  
B.G. DE SYLVA

VICTOR HERBERT

Tempo di Valse

VOICE

Oh, that Kiss in the

Piano

dark, Was to him just a

lark, But to me, 'twas a

thrill, su - preme!

— Just a Kiss in — the dark,

But — it kindled — the spark,

The — a — walk — 'ning — of love's

young dream!

*molto rit*

## Opening Act II

Words by  
B. G. DE SYLVA

VICTOR HERBERT

*Molto moderato* (Butler enters with duster and rag) *(polishes table)*

Piano

*tr* *loco* *tr*

*tr* *(smiles pensively)* *poco rit.* *(continues dusting)*

*Sva.* *loco* *Sva.* *Lento* *Sva.*

*Flu. gliss* *Flu. gliss* *pp*

*Solo Violin gliss* *tries to hit mosquito* *Sva.*

*ff*

The musical score is written for piano and solo violin. The piano part is in C major, 4/4 time, and the solo violin part is in C major, 4/4 time. The score is divided into five systems. The first system is marked 'Molto moderato' and includes the instruction '(Butler enters with duster and rag)'. The second system includes the instruction '(polishes table)'. The third system includes the instruction '(smiles pensively)' and 'poco rit.'. The fourth system is marked 'Lento' and includes the instruction '(continues dusting)'. The fifth system includes the instruction 'Solo Violin gliss' and 'tries to hit mosquito'. The score includes various musical notations such as trills, glissandos, and dynamic markings like 'pp' and 'ff'.

*Sva*.....

(tries again)

*sfz*

*Sva*.....

(again)

*poco animando*

*sfz*

*Sva*.....

(tries again and again)

*sfz*

**Allegro giocoso**

*f* (girls run in)

*ff*

## On The Riviera

Words by  
B. G. DE SYLVA

VICTOR HERBERT

Allegro brillante

Girls

VOICE

Piano

*f*

On the Ri -

*8va*

-vier - a, On the Ri - vier - a, Where the balm - y

*8va*

*a tempo*

breeze in - tox - i - cates you like Ma - deir - a A land like

*8va*

this is, Op - por - tu - ni - ty for miss - es To learn what

*8va*

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bliss is \_\_\_\_\_ In a pair of man-ly arms! \_\_\_\_\_ Oh! land of

*S<sup>va</sup>*

pleas-ure! \_\_\_\_\_ Oh, land of leis-ure! \_\_\_\_\_ Who could help but

*S<sup>va</sup>*  
*a tempo*

drink your beau-ty to the full-est meas-ure? \_\_\_\_\_ You're so in-

*S<sup>va</sup>*

-spir-ing \_\_\_\_\_ We are sure to be un-tir-ing \_\_\_\_\_ As we're ad-

*S<sup>va</sup>*

-mir - ing Your won-drous charms!

*Men*  
It is true that you can find a heav - en - ly bliss

Close with - in a pair of man - ly arms.

Hear-ing your pro-pos - al, We're at your dis - pos - al!

Love is in the air, Don't you want to take the dare?

(GIRLS) What would peo - ple say? (MEN) Come a - long with us and

(GIRLS) play! (MEN) Must you have your way? Bet-ter take us while you

(GIRLS) may! — (MEN) Oh, well, per - haps, We're (ALL) love - ly chaps! And it's a love - ly

*poco allargando* *poco rit.*

*Girls* *ff* *>*

day On the Ri - vier - a, ——— On the Ri - vier - a! ———

*Tenors* *ff* *>*

On the Ri - vier - a, ——— On the Ri - vier - a! ———

*Basses* *ff* *>*

*8va*.....

*f* *a tempo*

— Where the balm - y breezes in - tox - i - cates you like Ma - dier - a ———

— Where the balm - y breezes in - tox - i - cates you like Ma - dier - a ———

*8va*.....

— A land like this is, ——— Op-por-tu-ni-ty for miss-es ———

— A land like this is, ——— Op-por-tu-ni-ty for miss-es ———

*8va*

— To learn what bliss is ——— In a pair of manly arms! ———

— To learn what bliss is ——— In man - ly arms, In man-ly

*8va*

Oh! land of pleas - ure! ——— Oh! land of leis - ure! ———

arms! Oh! land of pleas - ure! ——— Oh! land of leis - ure! ———

*S<sup>va</sup>*

*a tempo*

Detailed description: This system contains the first two systems of a musical score. It features three vocal staves (soprano, alto, and bass) and a piano accompaniment. The vocal parts have lyrics: 'Oh! land of pleas - ure! ——— Oh! land of leis - ure! ———' and 'arms! Oh! land of pleas - ure! ——— Oh! land of leis - ure! ———'. The piano part includes a section marked 'S<sup>va</sup>' and 'a tempo'.

— Who could help but drink your beau - ty to the full - est meas - ure? ———

— Who could help but drink your beau - ty to the full - est meas - ure? ———

*S<sup>va</sup>*

Detailed description: This system contains the next two systems of the musical score. It continues with the vocal staves and piano accompaniment. The vocal parts have lyrics: '— Who could help but drink your beau - ty to the full - est meas - ure? ———' and '— Who could help but drink your beau - ty to the full - est meas - ure? ———'. The piano part includes a section marked 'S<sup>va</sup>'.

— You're so in - spir - ing! — We are sure to be un - tir - ing —

— You're so in - spir - ing! — We are sure to be un - tir - ing —

*8va...*

*rit.*

— As we're ad - mir - ing — Your wondrous charms! —

— As we're ad - mir - ing — Your wondrous charms! —

*8va...*

*rit.*

*ff*

*ff*

58  
J. J. Flynn

Words by  
B. G. DE SYLVA

VICTOR HERBERT

*Misterioso*

VOICE

Piano

*sfz* *sfz* *mf*

In all his-tory There has nev-er  
been a sleuth so keen and clev-er, As the mod-est gen-tle-man who  
speaks! I once found the true lo-ca-tion  
of a flap-pers rep-u-ta-tion, Though I will ad-mit it took me



weeks! \_\_\_\_\_ Once I traced a case of "De - wars"

That es - caped the rev - en - u - ers Till I found it hid - den in the

wilds! Fun - ny how my sen - ses quick - en I can

al - most smell the chick - en In the soup you get at "Childs" Oh!

## Refrain

Quite a nif - ty and ef - fec - tive de - tect - ive am

I, I'm great when things are sha - dy, Be - tween a gen - tle - man and la - dy!

I can al - ways find the "there - for," the "where - for," and

"why," all kinds of plots I break up— and do it all with - out a make - up!

I just swal - low mys - ter - ee whole! I'm a dem - on

at a key - hole! Cor - res - pond - ence school - ing is the

thing that helps me win! Ev - en crooks say "There's no

fool - ing J. J. Flynn?" Flynn.

62  
The Lonely Nest

Words by  
B. G. DE SYLVA

VICTOR HERBERT

*Moderato espressivo* *poco rit.* *a tempo*

VOICE

This house is room - y — And ought to

*rit.* *p* *poco rit.* *a tempo*

Piano

do me; — Yet it seems gloom-y To me Where - e'er I roam —

It's most a - larm - ing — That it should be so

charm-ing And yet nev - er seem like "home?" — It's

*rit.* *p rit.*

*a tempo*

on - ly — A lone - ly nest — I'm lone - ly —

*(slower)*

— And un - ca - ressed — There's no one — to

bring me cheer — When days are drear — To kiss me and

*rit.*

*poco rit.* *a tempo*

call me "dear." But some - day — I'll cease to pine, — Oh,

*a tempo*

some - day my eyes will shine When some - one

has come and blessed This lone - ly nest of

mine If there could come one,

*rit.*

*p a tempo*

A lit - tle some - one, Who smiled de - mure - ly, Sure - ly

I would be his! — This is my prayer; for — If I had him to

care for This would not be what it is: — It's

Andante

on - ly — a - lone - ly nest — I'm lone - ly — and

un - ca - ressed There's no one — to bring me cheer — When

*molto rit.*

days are drear — To kiss me and call me "dear" But some-day — I'll

cease to pine, — Oh, some-day — my eyes will shine — When

some-one — has come and blessed This lone-ly nest — of

mine.

*rall. poco a poco*

*Sva*

*pp*



67  
I've Missed You  
Quartet

Words by  
B. G. DE SYLVA

VICTOR HERBERT

*Allegretto grazioso un poco moderato* (ROGER)

You don't know how I've

missed you I wonder if you've

(BRASSAC) *aside to Kitty*  
You too! You too!

missed me as much as I've missed you In

Piano

*mf* *p*

dreams I've oft - en kissed you, and then the sky seemed

(NANETTE)  
blue! De - light - ful! How charm - ing! Go

(aside) (KITTY)  
on! I'll help you through! I've been so ver - y

(ROGER) (NANETTE)  
lone - ly I've thought of you dear on - ly! Oh,

(KITTY)

what a day of glad - ness! I've lived in ut - ter

(ROGER) (KITTY)

sad - ness! I nev - er should have gone, dear! I've

(NANETTE)

lain a - wake till dawn, dear She's so di - vine - ly

(ROGER)

art - less I know that I've been heart-less! Did

(BRASSAC) *aside to Kitty*

I too great - ly grieve you? Keep on! Keep

(KITTY)

on! I real - ly can't de - ceive you: I

(ROGER)

wish you had not gone! I nev - er more will

(NANETTE)

leave you, my lit - tle cling - ing vine! De -

BRASSAC (to Roger)

-light - ful! How charm - ing! Go on! So far it's

(KITTY) (NANETTE)

fine! I've been true, dear He knows it!

(BRASSAC) *aside*

Keep on!

*fp*

(ROGER) (NANETTE) (KITTY)

I have too, dear He shows it I love you, dear

(BRASSAC)

Keep on! That's

*p*

NANETTE) (ROGER) (NANETTE)

She shows it! I love you, dear She knows it

great! That's great!

(KITTY)

I've missed you I've missed you if you but

De - light - ful De - light - ful he should give

(ROGER) *p* I've missed you I've missed you if you but

*p* De - light - ful De - light - ful you might give

(Kiss)

knew how I've missed you!

her a lit - tle kiss!

*ppp* Ah! (Kiss)

knew how I've missed you!

her a lit - tle kiss!

*ppp* Ah! (Kiss)

*ppp*

73  
Just Like That  
Duet  
(Jimmie and Nanette)

Words by  
B. G. DE SYLVA

VICTOR HERBERT

Andante (JIMMIE)

All you ev - er need to be suc -

- cess - ful Is quite a lot of speed!

Nev - er let your life be a - ny less full Than

Piano

*f* *p*

Ed - i - son de - creed! \_\_\_\_\_

He who hes - i - tates is lost! That old say - ing

is no frost; Ev - 'ry sin - gle sec - ond, you must

press full, So, lit - tle one, take heed: \_\_\_\_\_ I'd like to



(Spoken)

car - ry you — a - way and mar - ry you Bing!

Bing! Just like that And when the

*p* *sfz* *sfz* *sfz* *p*

(Spoken)

knot is tied — out in the coun - try side Bing!

Bing! Buy a flat! Just a

*sfz* *sfz* *sfz* *p*

step from friend - ship, court - ship, mar - riage Is a

set of twins and a ba - by car - riage, In A -

-mer - i - ca de - pêch - ez - vous - voi - la Bing! (Spoken)

Bing! Just like that!

77  
A Dream Of Orange Blossoms

(Kitty and Men)

Words by  
B. G. DE SYLVA

VICTOR HERBERT

Moderato

Piano

*p*

*a tempo*

*poco rit.*

*ff*

(MEN)

We are all in love with

(KITTY)

you, You had bet-ter run a-long and play, \_\_\_\_\_

(MEN) (KITTY)

You are sweet as morn - ing dew! I won't lis - ten

(MEN)

to a word you say! \_\_\_\_\_ Kit - ty dar - ling, please be

(KITTY)

fair with us ——— You are just a pack of flirts! ———

(MEN)

We are af - ter you, you dear!

(KITTY)

You are af - ter a - ny - thing in skirts! ———

(MEN)

Don't you like the way —

(KITTY)

— we play ——— I think you all should mar - ry That's a blow ———

(MEN)

you know —

(KITTY)

— But this is so, In ev - ry gir - lie's heart, —

— There is a dream a gold-en dream of Or-ange Bloss - oms, — She

al - ways longs to start, — Up-on her way with that bo-

-quet of Or-ange Bloss - oms, — So un - til her fav' - rite

Ro - me - o Falls a vic - tim to her

art, There'll al - ways be a

dream of Or - ange Blos - soms in her

heart. In heart.

## Because I Love You So

Duet

(Helen and Roger)

Words by  
B. G. DE SYLVA

VICTOR HERBERT

(HELEN)  
*f appassionato*

VOICE *Agitato*

Such a scene as I just made is

*poco rit.*

Piano *p*

*f a tempo*

(ROGER)

real - ly not like me I hope that you for - give me, I for -

(ROGER)

-give! ——— There are times, per - haps, when I'm not



(HELEN)

all that I should be — I hope that you for-give me, I for-

-give — Im - pe - tu - ous I am, there's no de -

-ny - ing — Im ver - y, ver - y temp - ra - ment - al,

(ROGER)

too — Your act - ions are oc - ca - sion - al - ly

try - ing, I won - der at the things you

Moderato espress

*f* (HELEN) *With great abandon*

do, I do what I do my dear, Be -

- cause I love you so, I know, but, dear, you

should - nt, I real - ly wish you

(HELEN)

would - nt In the fren - zy

*8va* *3* *3* *8va* *f*

(ROGER)

of my love I let my pas - sions go! I

*8va*

(HELEN)

knew it! Why do you do it It's be -

*8va* *f*

*rit.* *ff*

-cause I love you so!

*rit.* *ff* *8va* *ff*

86  
Finale Act II

Words by  
B. G. DE SYLVA

VICTOR HERBERT

Andante mosso

KITTY

ROGER

Ev-er since I came to see you Since I kissed you and you

Piano

*f* *p*

K.

R.

kissed me Life for me has just be - gun I know now that you're the

*espress*

K.

Bra - vo ver - y good in-deed! — You're doing ver-y

R.

one What's that

*p*

6547-13 Finale Act II

K. *go on! Sweet-heart! go on!*

R. *neck Your sweet and lus-cious lips Kit-ty I*

K. *accel*  
*No! No! ——— No! No! I for-bid you! ———*

R. *f*  
*love you! I love you! I love you! —*

*(They embrace)* *(A long kiss!)*

*f più accel* *ff*

*(Helen enters)* *(HELEN)* *f* You trait-tors! It's cru-el! out-ra-geous! *ff* In-fa-mous!

*Allegro*  
*f a tempo*

*(Omnes enter)* *ff*

*Maestoso* *(HELEN)* I'll tell you all — the wrong they have done *(KITTY)* Af-ter

*p* *(BRASSAC)* Hel-en!

*(OMNES)* The wrong they have done!

*ff* *f* *f* *f*

all he is my hus - band (BRASSAC)  
He is in a way

*fp* *f*

(KITTY) *espress*  
You see he ad-mits he just re-turned af-ter be-ing a-way So

(ROGER)  
Well I ad-mit

*p* *p*

long and he's more in love than ev-er (HELEN)  
No, no, he be-longs to me! — (BRASSAC)  
He

*f* *sfz*



(HELEN) *poco animato*  
 you see he admits For him I gave up many lovers I  
 does in a way (ROGER) *Well I ad-mit*  
*p f p poco rit. ffz mf*  
*ffz marcato*  
 ruin-ed my fu-ture for him He prom-ised to mar-ry me prom-ised to mar-ry me  
*molto cresc.*  
 Kit - ty was on - ly a dum - my bride! *a tempo*  
 KITTYY (Spoken)  
 E - nough! Ro -  
*ffz a tempo*

## Allegro moderato

-ger must choose be - tween us (OMNES) Yes he must choose  
 (HELEN) How  
 -ger must choose be - tween us Be - tween his wife and you!  
 dare you you vile crea - ture You hy - po - crite you dem - i - mon - daine  
 (KITTY) How

HELEN  
Well

dare you! How dare you!

*(Folmont & Brassac to Helen.)*

You have no right! You have no right!

here is my de - tee - tive! I

*(ff OMNES)*  
What? Mis-ter Flynn!

placed him here to watch her So he can tell you all!

*Tillie (to Flynn) (to others) > (AUGUSTE)*

Shut up! He's a li - ar! A thief!

*fp*

*(NANNETTE) (TILLIE) Flynn insists on speaking Unaccustomed us I am (KITTY)*

Oh don't! Shut up! Stop!

*fp sf f a tempo*

*ff*

I'll hear no more! — Fight it out — to -

*Sra... sf sf sf*

*(Kitty exits into her room) (Slams the door)*

-geth - er!

*Sra... sf sf sf*

*ff* (HELEN)  
You see — she ad-mits she's wrong

BRASSAC (*Spoken*)  
Kit-ty The wrong is

*pp* *sf* *rit.* *a tempo* *sfz* *sf*

(Roger exits into Kitty's room)  
mine, I'll make it right!

*ff* *f* *ff*

*a tempo* (HELEN) BRASSAC (*Spoken*)  
Rog-er! Rog-er! Weh! Weh!

*Sua* *ff* *ff* *ff*

(HELEN) (*trying door*)  
Locked! they're in there to-gether! Do some-thing! stop them! Do

*ff* *f* *ff* *agitato* *ff*

*molto meno mosso*

Some-thing! Stop them!

BRASSAC  
(Solemnly)

It can't be done they're

*molto meno mosso*

*ff* *mf*

*ff più mosso*

HELEN 2<sup>a</sup>

Oh! you too!— be-trayed!—

mar-ried!—

*più mosso 3*

*p* *ff* *accel* *ff*

Allegro *ff* (HELEN) (Helen faints - Brassac attending her)

Ah! —

(OMNES)  
(laughing)

On the Riv -

*a tempo* *f* *f poco accel* *Sva* *ff*

*tutta forza*

- ie - ra! On the Riv - ie - ra! Nev - er has there

*8va...*  
*fff a tempo*

been such scan - dal here on the Riv - ie - ra! 'Twill fill the

TENORS

been such scan - dal here on the Riv - ie - ra! 'Twill fill the

BASSES

*8va...*

(unis)  
cit - y! So it real - ly is a pit - y

cit - y! So it real - ly is a pit - y

*8va...*

The musical score is written for a vocal ensemble and piano. It consists of six systems of staves. The first system shows a vocal melody with lyrics in Italian and English, and a piano accompaniment. The second system continues the vocal melody and piano accompaniment. The third system introduces a new vocal melody with lyrics, and the piano accompaniment continues. The fourth system continues the vocal melody and piano accompaniment. The fifth system continues the vocal melody and piano accompaniment. The sixth system continues the vocal melody and piano accompaniment. The score includes various musical notations such as notes, rests, and dynamic markings.

that lit - tle Kit - ty has caused it all! *rit.* *piu mosso*

*Sva.* *rit.* *piu mosso*

(Curtain)

*Sva.* *ff*

*Sva.* *ff*

End of 2nd Act



Opening<sup>99</sup> 3<sup>rd</sup> Act  
Moonshine and Ballet

VICTOR HERBERT

Andante espressivo

Piano

*mf* *rit.* *poco rit.*

*a tempo (Curtain rises)* *p*

*8va* *1*

*2*

*8va*

*poco a poco rit. poco rit.*

*8<sup>va</sup>*

*Hen*

**Ballet**  
(Mosquitos Enter)

*Allegro moderato*

*8<sup>va</sup>*

*mf*

*loco*

*f*

*Molto moderato*

*sfz*

*p*

*a tempo*

*sfz*

*p*

*sfz*

*p*

*sfz*

*p*

*sfz*

*p*

*sfz*

*p*

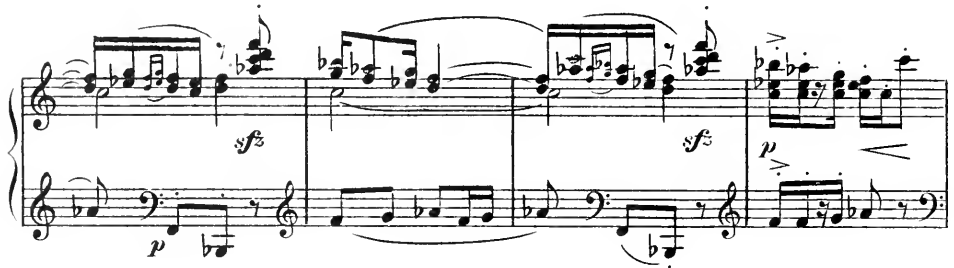
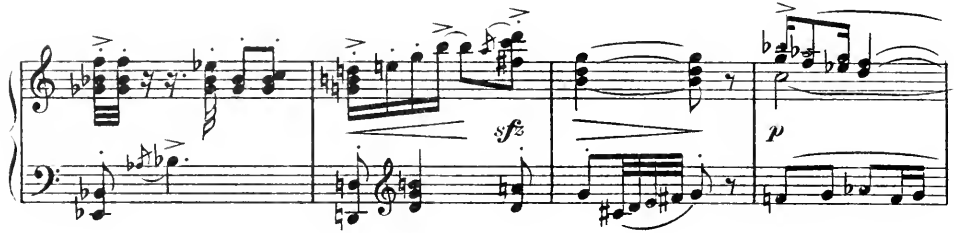
First system of the musical score. The right hand features a complex texture with triplets and sixteenth-note patterns, marked with *sfz* and *p*. The left hand provides a simple harmonic accompaniment.

Second system of the musical score. The right hand continues with intricate patterns, including a first ending bracket. Dynamics include *sfz* and *p*. The left hand remains accompanimental.

Third system of the musical score, beginning with the tempo marking *Allegretto grazioso*. The right hand has a first ending bracket. Dynamics include *sfz* and *fp*. The left hand continues with accompaniment.

Fourth system of the musical score, marked *Sra.* with a dotted line. The right hand features a melodic line with grace notes. Dynamics include *fp*. The left hand continues with accompaniment.

Fifth system of the musical score. The right hand continues with melodic and harmonic patterns. Dynamics include *fp*. The left hand continues with accompaniment.



The musical score consists of five systems, each with a grand staff (treble and bass clefs). The notation includes various musical elements:

- System 1:** Features a treble staff with a melodic line and a bass staff with a rhythmic accompaniment. Dynamic markings include *p* and *pp*.
- System 2:** Includes a first ending bracket labeled *8va* above the treble staff. The system concludes with a *fp* (fortissimo piano) marking in both staves.
- System 3:** Continues the musical theme with *fp* markings in both staves.
- System 4:** Features a second ending bracket labeled *8va* above the treble staff. The system concludes with a *fp* marking in both staves.
- System 5:** The final system on the page, concluding with a *fp* marking in both staves.

*f* *ff* 1<sup>ra</sup>

**Galop**  
(Bachanale)

*Allegro molto* *f* *ff* 3

*ff* 3

*f*

*f*

The musical score consists of five systems, each with a treble and bass staff. The key signature is one flat (B-flat), and the time signature is 4/4. The notation includes various musical elements:

- System 1:** Treble staff starts with a triplet of eighth notes. Both staves feature eighth-note patterns with accents.
- System 2:** Treble staff has a first ending bracket. Bass staff continues with eighth-note patterns.
- System 3:** Treble staff has a second ending bracket. Bass staff includes a *sf* dynamic marking.
- System 4:** Treble staff has an 8-measure rest. Bass staff includes *f* and *sfz* dynamic markings.
- System 5:** Treble staff has an 8-measure rest and a first ending bracket. Bass staff includes an 18-measure rest and a first ending bracket.

The musical score is written for piano and consists of five systems of staves. The key signature is one flat (B-flat) and the time signature is 2/4. The notation includes various musical symbols such as notes, rests, beams, and dynamic markings like *f* and *ff*. The piece is titled "Moonshine and Ballet".

System 1: The first system shows the beginning of the piece. The right hand starts with a sixteenth-note triplet followed by eighth notes. The left hand plays a steady eighth-note accompaniment. A dynamic marking of *f* is present.

System 2: The second system continues the melody in the right hand, which now features more complex rhythmic patterns including sixteenth notes. The left hand accompaniment remains consistent.

System 3: The third system introduces a new melodic line in the right hand, characterized by slurs and ties. The left hand continues with eighth-note accompaniment.

System 4: The fourth system features a more active right hand with frequent sixteenth-note runs. The left hand has a more varied accompaniment, including some sixteenth-note passages. Dynamic markings of *f* and *ff* are used.

System 5: The fifth system concludes the piece. The right hand features a series of chords and dyads, while the left hand provides a final accompaniment. A dynamic marking of *accel* is present.



*Andante* (They are worn out)

*Moderato* (Eccent with drooping wings)  
8va.....  
*p espress e con gusto*

8va..... *loco*

8va.....

# Legend Of The Glowworm

(Kitty)

Words by  
B. G. DE SYLVA

VICTOR HERBERT

*Andantino grazioso*

VOICE

I once heard a  
Ev - 'ry love - lorn

Piano

*mf*

*p*

le - gend, With a prom - ise of  
maid - en, Whose af - fec - tion is

bliss;  
real, It's the le - gend of the  
Hur - ries to the good - luck

glow - worm, And the sto - ry is  
glow - worm, With a ten - der, ap -

this, When you catch a  
 -peal, Though she's un - sue -

The first system of the musical score features a vocal melody in G major (one flat) and a piano accompaniment. The vocal line has a half rest in the first measure, followed by a quarter note G4, a quarter note A4, a quarter note B4, and a quarter note C5. The piano accompaniment consists of a right hand with a half note G3, a half note A3, and a half note B3, and a left hand with a half note G2, a half note A2, and a half note B2.

glow - worm, If his light still will  
 - cess - ful, She will al - ways keep

The second system continues the melody. The vocal line has a half note G4, a half note A4, a half note B4, a half note C5, a half note B4, a half note A4, a half note G4, and a half note F#4. The piano accompaniment has a right hand with a half note G3, a half note A3, a half note B3, a half note C4, a half note B3, a half note A3, a half note G3, and a half note F#3, and a left hand with a half note G2, a half note A2, a half note B2, a half note C3, a half note B2, a half note A2, a half note G2, and a half note F#2.

glow, Hap - pi - ness will come to.  
 on, Hop - ing that her wish will.

The third system continues the melody. The vocal line has a half note G4, a half note A4, a half note B4, a half note C5, a half note B4, a half note A4, a half note G4, and a half note F#4. The piano accompaniment has a right hand with a half note G3, a half note A3, a half note B3, a half note C4, a half note B3, a half note A3, a half note G3, and a half note F#3, and a left hand with a half note G2, a half note A2, a half note B2, a half note C3, a half note B2, a half note A2, a half note G2, and a half note F#2.

you and nev - er go, so,  
 come be - fore the dawn - - ing,

The fourth system concludes the piece. The vocal line has a half note G4, a half note A4, a half note B4, a half note C5, a half note B4, a half note A4, a half note G4, and a half note F#4. The piano accompaniment has a right hand with a half note G3, a half note A3, a half note B3, a half note C4, a half note B3, a half note A3, a half note G3, and a half note F#3, and a left hand with a half note G2, a half note A2, a half note B2, a half note C3, a half note B2, a half note A2, a half note G2, and a half note F#2.

## Refrain

Oh, glow - worm, tell me, will he ev - er

love me? Oh, glow-worm,

will my lit - tle dream come true?

Will he stay or will he go? I would

give the world to know! If you

This system features a vocal melody in the treble clef and piano accompaniment in grand staff. The key signature has one flat (B-flat). The vocal line consists of quarter notes for 'give the world to' followed by a half note for 'know!' and then two eighth notes for 'If you'. The piano accompaniment includes chords in the right hand and single notes in the left hand.

set - tle in my hand You can make me un - der-stand, When I

The second system continues the melody. The vocal line has eighth notes for 'set - tle in my hand', quarter notes for 'You can make me', and eighth notes for 'un - der-stand, When I'. The piano accompaniment features a more active right hand with eighth-note chords and a steady bass line.

see your ten - der glow, Oh, glow-worm,

The third system shows the vocal line with quarter notes for 'see your ten - der glow,' and a half note for 'Oh, glow-worm,'. The piano accompaniment continues with chords and moving lines in both hands.

you're the on - ly one to help me.

The final system on the page shows the vocal line with quarter notes for 'you're the on - ly one to help' and a half note for 'me.' with a fermata. The piano accompaniment features a more complex texture with many chords in the right hand and a moving bass line.

My fu - ture hap - pi - ness to me dis - close,

The first system of the musical score for 'Legend of the Glowworm'. It features a vocal line in treble clef and a piano accompaniment in grand staff (treble and bass clefs). The key signature has one flat (B-flat). The lyrics are 'My fu - ture hap - pi - ness to me dis - close,'. The piano part includes chords and a melodic line in the bass.

Let me hold your light di - vine, And I'll

The second system of the musical score. The vocal line continues with the lyrics 'Let me hold your light di - vine, And I'll'. The piano accompaniment continues with chords and a melodic line in the bass.

know that love is mine, That's how the

The third system of the musical score. The vocal line continues with the lyrics 'know that love is mine, That's how the'. The piano accompaniment continues with chords and a melodic line in the bass. There are dynamic markings *p* (piano) above and below the piano part.

le - gend of the glow-worm goes!

The fourth system of the musical score. The vocal line concludes with the lyrics 'le - gend of the glow-worm goes!'. The piano accompaniment continues with chords and a melodic line in the bass.

Dance

*p*

*3*

*8va*

*8va*

*3*

*3*





The musical score consists of five systems, each with a treble and bass staff. The key signature is one flat (B-flat), and the time signature is 4/4. The first system shows a series of chords in the treble and a moving bass line. The second system features more complex chordal textures with some arpeggiated figures. The third system continues with similar harmonic structures. The fourth system includes a melodic line in the treble and a bass line with some sustained notes. The fifth system concludes the piece with a final chord and a double bar line. Dynamic markings include 'p' (piano) in the second system and 'f' (forte) in the fifth system.

## Way Out West In Jersey

Words by  
B.G. De SYLVA

Duet  
(Tillie and Jimmie)

VICTOR HERBERT

*Moderato*

Piano

(Tillie) When we mar - ry It's a ques - tion Where to set - tle down (JIMMIE) Oh,

a - ny place is great when I'm with you!

(Tillie) Well, my dear, you know we've al - ways lived in New York town (JIMMIE) Per -

-haps you'd like to go to some place new. \_\_\_\_\_ I've

al-ways had a yearn-ing that is, since the age of ten, For the

great o-pen spac-es Where "men are men."

### Refrain

Way out West in Jer-sey, We will build a bun-ga-low — Where  
Way out West in Jer-sey, We will build a bun-ga-low — A

we can sit be - neath the boughs and watch the cow-boys milk the cows!  
mile or two from New-Ark's plains Where naugh-ty ban-dits hold up trains!

When we learn to rough it, We will kick up quite a fuss; And,  
When we learn to rough it, We will kick up quite a fuss; At

some day, oil - or may-be lard, Will start to gush in our back-yard!  
eve we'll sit up - on a bluff, And watch the In-dians do their stuff!

Way out West in Jer - sey, Oh! that's the place for us. —  
Way out West in Jer - sey, Oh! that's the place for us. —

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Let's Not Get Married

Words by  
B. G. DE SYLVA

(Girls and Men)

VICTOR HERBERT

Tempo di Marcia

(GIRLS)

Piano

*f* *ff*

Though we

hate to dis - par - age, Such an in - sti -

- tu - tion as mar - riage, We be - lieve that

it's all wrong; We have thought so

*p* (MEN)

all a - long. Par - don

this in - tru - sion, dears, But we

can't be - lieve our ears; Don't you know our

*f* (GIRLS)

love for you is strong? That is ver - y

nice nor do we ev - en doubt you But we

hate be - ing wed We'll as

*dim.* *p*

long as we can nev - er live with - out you

What shall we do in - stead?

*f*

Refrain  
(GIRLS)



1. Let's not get mar - ried

2. Let's not get mar - ried



2. Let's not get mar - ried



That's where hap - pi - ness ends

That's where hap - pi - ness ends



That's where hap - pi - ness ends



If you keep your com - pan - y var - ied,



We have heard that hub - bies are har - ried,





— You'll a - void all mak - ing a - mends, —  
 — And that wife - ie's vow oft - en bends, —

— When a hus - band has big bus - ness out of —  
 — Ev - ry hus - band when re - turn - ing to his —

town, You can bet "that busi - ness" wears a Lu - cille  
 shack, Rings the front door - bell and runs a - round in

(BOTH) (GIRLS)

gown So ————— Let's not get

(BOTH) (MEN)

back then ————— Let's not get

mar - - - ried Let's keep

mar - - - ried Let's keep

on be - ing friends. —————

on be - ing friends. —————

*ff* D.S.

The musical score is for a song titled "Let's Not Get Married". It features three systems of music. Each system has a vocal line (treble clef) and a piano accompaniment (grand staff). The vocal line is divided into two parts: (BOTH) and (GIRLS) for the first system, and (BOTH) and (MEN) for the second system. The piano accompaniment includes various musical notations such as notes, rests, and dynamic markings like *ff* (fortissimo) and *ffz* (fortissimo with crescendo). The score ends with a double bar line and the instruction "D.S." (Da Capo).

# This Time It's Love

125

(Reprise)

Words by  
B. G. DE SYLVA

VICTOR HERBERT

**VOICE** *Moderato*

Though I've al-ways played a-bout I can

**Piano** *poco rit* *a tempo*

say with-out a doubt This time it's love! — For the

thump-ing of my heart Seemed to whis-per from the start.

"This time it's love!" — She has

made this wea - ry world a fair - y - land, And the

skies are blue a - bove! — How I wish that I could say, All I

feel in some new way, For this time it's love!

*f rit.*  
*rit.*  
*molto rit. sfz*

## A Kiss In The Dark (Reprise)

(Kitty)

Words by  
B. G. DE SYLVA

VICTOR HERBERT

Tempo di Valse

VOICE

Oh, that Kiss in the

Piano

dark, Was to him just a

lark, But to me, 'twas a

thrill, su - preme!

Just a Kiss in the dark,

But it kindled the spark,

The a - wak - 'ning of love's

young dream!

*molto rit*













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